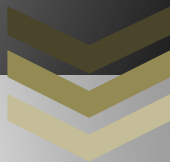


Literacy skills for HSC English

Knox Grammar School



*'I hear and I forget; I see and I
remember; I write and I understand.'*

Vocabulary

Verbs: Elevate the style of your writing through the verbs!

conveys	proffers	ascribes	positions	evinces
represents	advances	affirms	validates	opines
posits	substantiates	challenges	confirms	predicates
expounds	clarifies	amplifies	espouses	enlightens
elicits	confounds	illuminates	elaborates	promulgates

Connectives: Create cohesion through connectors!

in contrast	alternatively	furthermore	moreover
is analogous	in comparison	similarly	correspondingly
conversely	nevertheless	additionally	indeed

Syntax – sentence structure

Simple sentence	Basic elements of a sentence - a subject, a verb, and an object. E.g. <i>'You will always be in the dark.'</i>
Compound sentence	A sentence made up of two independent clauses (or complete sentences) connected to one another with a coordinating conjunction, such as 'but', 'and', 'or', 'yet', 'so', 'for' - E.g. <i>'The tiny interior of the shop was in fact uncomfortably full, but there was almost nothing in it of the slightest value.'</i>
Complex sentence	A sentence made up of an independent clause and one or more dependent clauses connected to it. A dependent clause is similar to an independent clause, or complete sentence, but it lacks one of the elements

	that would make it a complete sentence. E.g. <i>'He was going to buy some beer when the old man suddenly got up.'</i> Common subordinating conjunctions: 'after', 'although', 'as', 'because', 'before', 'even though', 'if', 'since', 'though', 'unless', 'until', 'when', 'whenever', 'whereas', 'wherever', 'while'
Declarative sentence	Makes a statement - E.g. <i>'We are the dead!'</i>
Truncated or fractured sentence	An incomplete sentence – E.g. <i>'Of all the horrors in the world – a rat!'</i>
Exclamatory sentence	Expresses a strong feeling –E.g. <i>'I am correct!'</i>

Rhetorical question	A question that is designed to provoke thought rather than require an answer.
Imperative sentence	Gives a command. The sentence begins with a verb. E.g. <i>'Do your work!'</i>
Anastrophe	An inversion of the normal word order, where elements of a sentence are completely back to front from convention
Disjunction	Beginning a sentence with 'yet' or 'but' to shift the mood or provoke thought by dramatically disrupting the sentence
Hyperbaton	Words placed in a sentence in an unconventional order
Ellipsis	A dramatic pause or suggesting that there is more that has been left unsaid ...

Anaphora	Repetition of a word at the start of more than one sentence
Anadiplosis	Repetition of a word at the end of more than one sentence
Polysyndeton	Repetition of a conjunction or connecting word such as 'and' to join a series of sentences

Board of Studies glossary

The following verbs are common to the rubric in all HSC English exams.

describe	Paper 1 AOS Section 1/3	To provide examples from the texts for Discovery
explain	Paper 1 AOS Section 1/3	To state what is said about Discovery

analyse	Paper 1 AOS Section 1/3	To explain how and why Discovery is represented
express	Paper 1 AOS Section 2	To convey original ideas about Discovery
evaluate	Paper 2 MOD A, B & C ADV	To estimate the worth of a text in a range of contexts and to justify that estimation and its process
understand	Paper 2 MOD A, B & C STAND	To discuss the main ideas, form, structure and features of texts

Key terms in English

The following terms are featured in the AOS and the Modules.

perceptions	AOS Section 1 MOD A STAND	The ways our perspectives, ideas, memories and senses shape we see the world and others.
representation	AOS MOD C ADV	The ways ideas are portrayed through texts.
distinctive	MOD A & B STAND	A text's unique features
context	AOS MOD B & C STAND MOD A, B & C ADV	The personal, social, historical, cultural and workplace conditions in

	Extension 1 English	which a text is responded to and composed
assumptions	AOS MOD C ADV	Preconceived beliefs and ideas
perspective	AOS Paper MOD A ADV MOD C ADV	Ways of seeing and evaluating the world and others based on experiences, attitudes and beliefs
values	MOD A ADV Extension 1 English	Core beliefs of society and individuals
medium/media of production	AOS 1MOD C ADV	The form and its distinctive features

construction	MOD B STAND & ADV	The deliberate crafting of a text based on purpose
textual integrity	MOD B ADV	The unity of a text - coherent use of form, structure, ideas & language

Analysing texts in the AOS Paper 1

Ask what the text is saying about the human experience to discover the overarching concept of Discovery.

Begin analytical sentences with the meaning being conveyed first and then follow with the language or visual technique and the example.

Find the emotive words or salient images first to uncover the meaning, the tone and the concept related to Discovery.

IDENTIFY language feature, **EXEMPLIFY**, **EXPLAIN** and **EXTRAPOLATE** by discussing the meaning conveyed by the textual details about Discovery and what impact it has on the responder.

Make sure you know the features of various forms of text so that you can comment on how the form of the text reflects the concept of Discovery.

Key visual terms

composition	What is included in a visual is usually deliberately placed there or included or omitted deliberately.
framing	Angles: tilted up or down, canted (tilted on axis)
rule of thirds	An object in the top third is usually empowered whereas anything in the bottom third is disempowered. Can be subverted.
vectors	The line that our eyes take when we look at a visual. Composers deliberately direct our reading path.
salience	The part that your eyes are first drawn to in the visual – visual weighting . Colour, image and layout determine what the salient image is in a visual.

body language/ proxemics	Examine facial expressions, gestures, stance or position. Proxemics is the proximity of an individual or people to others. E.g. A wide gap between two people could symbolise disunity.
gaze	Take note of the direction of the subject's eyes. A demand means that they seek our attention and an offer means that they are not looking at the viewer so we ponder curiously what has caught their attention beyond the frame or they invite us to look at an object or another person in the frame.
colour/hue/ saturation/ tone	Colour can be used to convey a mood (the hue) or elicit an emotional response, such as shades of blue can represent sadness, melancholia or alienation. Colour can be used symbolically, such as black to represent evil or an impending threat. Chiaroscuro or tenebrism – light and dark – can foreshadow danger or symbolise how a person is capable of

	good and evil. Tone is the degree of lightness or darkness of a coloured area and saturation is
contrast/ juxtaposition	Contrasting or juxtaposed images can convey a striking message about the tension created by a discovery.
Symbolism/ icons	Well known images that are associated with certain ideas, concepts, feelings, places, people, etc. e.g. A rose could symbolise love.
text/font/typography	The text can be used symbolically to represent an idea, such as bold text or the use of a particular colour or its size or placement.
Textual allusions	Some of the images may allude to a well-known literary text or popular culture icon. E.g. A white rabbit alludes to <i>Alice in Wonderland</i> .

Key representation verbs

position	assert	ascribe
construct	craft	depict
manipulate	proffer	portray
emote	embody	delineate
limn	remonstrate	render
proclaim	influence	attribute
affirm	support	mediate

The last question in the AOS Paper 1 Reading Task

You need to write comprehensively (a page at the very minimum – two pages desirable), and discuss the form and features of the texts supported by detailed textual references. It is like a mini-synthesis essay!

Types of questions

- **What** or **Why** type questions - 2 or 3 mark questions. E.g. *Why is the sense of discovery important to the character?* Steps:
 - Identify the type of discovery – e.g. physical, emotional, intellectual, spiritual, and creative.
 - Support answer with examples from the text to explain *why* it is important.

- **How type questions** - usually 3-6 mark questions. Denoted by words such as *explore, in what ways, explain, analyse, compare, contrast* and the word *how* in the question. Steps:
 - identify type or aspect of discovery
 - *Explore, explain, or analyse* how the text presents this meaning with textual reference/s to form and/or features.

The final question is the most challenging. It is always worth the most marks and the questions could be:

- **Evaluative** (*In your opinion, which text was most effective in conveying an idea about discovery?*)
- **Comparative** (*How did two of the texts convey different ideas about discovery?*)

- **Conceptual** (*How did two of the texts reflect the importance of rediscovery?*)

Possible approach for the last question:

1. In the first sentence or two introduce your thesis that is connected to the overarching concept related to Discovery explored by the text/s.
2. Then launch into an analysis of the first text or if there is only one the form of the text. Focus on the ideas first and then the language features that conveyed the meaning. You do not need lengthy quotes.
3. If you are asked to analyse more than one text compare and contrast the texts in relation to how they approach the concept of Discovery.
4. End with an evaluative statement that links back to your thesis.

NB:

- You could be asked about form and structure
- Revisit visual features, such as salience, vectors, composition, rule of thirds, framing, colour, proxemics and symbolism, gaze and body language.
- Revisit language techniques, such as first, second or third person (inclusive pronouns such as 'we' and 'us'), declarative sentences, rhetorical questions, imperative voice, anastrophe, hyperbaton, repetition (anaphora, epizeuxis, etc.), symbolism, irony, juxtaposition, etc.
- Revisit poetic devices and imagery such as visceral imagery: simile, metaphor, personification apostrophe, pathetic fallacy, accumulation, etc; auditory imagery: alliteration, onomatopoeia, consonance, assonance, fricative and plosive sounds, sibilance, etc.

AOS Paper 1: The imaginative response

- Plan your structure: the opening and the conclusion – a circular or elliptical structure can cure a failure to produce a strong conclusion!
- Show don't tell. Focus on appealing to the senses through imagery.
- Listen to the sound and rhythm of your language.
- Verbs are the muscles of writing.
- Employ a variety of sentence beginnings and sentence lengths.
- Vary paragraph lengths!
- Use a range of poetic devices. Evocative imagery can lift a response into a higher band!
- Provide the backstory of a character in a few simple words or sentences.
- Create tension and contrast. Discovery is never static!
- Perfect the art of the first and last lines!

Imaginative response structure

Linear	Sequential telling of the story.
Cyclical or elliptical	Starts and ends in the same place but the ending suggests that there is an epiphany or realisation. The start and ending mirror each other.
Flash back	Moves between the present and the past. Could be from more than one perspective.
Fragment	A moment in time in a narrative, such as the moment that self-discovery occurs.
Parallel	Two story threads running at the same time in your response from different perspectives. The stories usually merge or connect at the end to make a unified narrative.
<i>In Media Res</i>	Starting your response in the middle action.

AOS: Imaginative writing success checklist



Discovery is evident in my imaginative response.



My opening hooks into the stimulus and is so engaging that the reader wants to read on. It might feature:

- A short, unexpected declarative sentence.
- An establishing description of the setting and/or character.
- Strong, punchy words that demand attention.



I have established the setting with evocative visceral and auditory imagery. The setting might feature:

- Authentic place references

- Situational prepositions to begin sentences and place the marker in the scene, such as “Below the hill...”
- Figurative devices such as similes, metaphors or personification
- Contrast created by paradox or oxymoron
- Accumulation or tricolon to build a description
- Fricative and/or plosive consonants to evoke serenity, *somnambulance* or frenetic tension



I have established a unique and authentic character with evocative visceral imagery by using:

- Figurative devices such as similes, metaphors or personification
- Striking adjectives and verbs
- Described mannerisms and provided a backstory
- Authentic dialogue

- Descriptions of emotions, feelings and relationships



I used a sophisticated and cohesive structure. I might have used:

- Flashback
- Elliptical structure
- A motif
- Paragraphs that are varied in length, drive the pace of the action and ideas, and are clearly structured to ensure cohesion.



I vary my sentence structure and beginnings, and include at least three complex sentences.



My spelling and punctuation are correct, and I have used some sophisticated words.

The extended response in AOS and the modules

- High-range responses use the key terms of the question to create a thesis.
- In the introduction present the thesis in response to the question and then provide two key reasons or ideas to support your thesis.
- The two key ideas or mini-thesis statements shape the body of the essay.
1st half – idea 1 and 2nd half – idea 2.
- Each topic sentence should build your argument and connect to the ideas. Link to sentence in previous paragraph for cohesion.
- Use connecting words and impressive verbs!
- Use your prescribed text/s and/or texts of own choosing to support or challenge your thesis or concept.
- Focus on how a text shapes meaning; therefore, discuss and compare **HOW** this is done in all of the texts.
- Choose substantive related texts and your textual details wisely.

AOS: Section III writing success checklist

- The question must drive and shape your response.
- Your thesis or line of argument must be developed and sustained.
- Integrate your discussion of the ideas, context and the textual features and details of your texts using your thesis to shape the analysis.

Introduction

Provide one or two ideas that support your thesis. E.g. One idea could be related to the process of discovery: type, catalyst, individual's response and how this is contingent on an individual's perspective. The second idea could be about the ramifications based on the response to the discovery, such as anagnorisis and new understandings.



My thesis addresses the key elements of the question related to discovery.



My opening paragraph includes:

- A brief overview of how the prescribed text reflects the question.
- A brief overview of how the related text reflects the question.
- A final sentence that adds another dimension in response to the question or addresses the second part of the question or adds a “however...” sentence.

Body



I address how the prescribed text reflects the question through the lens of discovery:

Both texts:

- Addresses first part of the question, such as the type of discovery and the response
- Contextual reference – what is the audience meant to discover by the composer
- Refer to form
- Detailed textual references as evidence
- Refers directly to key characters
- References analysed for the HOW and the meaning conveyed discussed.
- Use connecting words, such as ‘Furthermore’, ‘Similarly’, ‘In contrast’...
- I use strong verbs to direct the response.

- Paragraphs are cohesively linked.

Both texts:

- Addresses first part of the question, such as the ramifications.
- Detailed textual references as evidence
- Refers directly to key characters
- References analysed for the HOW and the meaning conveyed discussed.

Conclusion



I return to the question with a strong concluding statement that also reflects my last sentence in the introduction.

Key language terms

Sound devices	
Alliteration	Repetition of consonants at the start of words
Consonance	Repetition of consonants throughout a sentence or phrase
Assonance	Repetition of vowels in a series of words
Sibilance	Repetition of the 's' sound
Onomatopoeia	The word echoes the sound it represents
Fricative sounds	Soft and gentle consonants, such as 'l' and 'f' and long vowel sounds
Plosive sounds	Harsh sounds that demand attention such as 'p' or 'b' or 'k'
Imagery	

Visceral imagery	We can see what is being described – painterly
Auditory imagery	We can hear what is being described
Olfactory imagery	We can smell what is being described
Gustatory imagery	We can taste what is being described
Metaphor	Comparison where one thing becomes the other
Simile	Comparison between two objects using 'like' or 'as'
Personification	Ascribing human qualities to a non-human
Metonymy	word or phrase that is used to stand in for another word, e.g. suit for business executive
Apostrophe	A dead person or object is addressed as if it is a person

Zoomorphism	Humans are given animal qualities or features
Anthropomorphism	Animals are given human qualities
Symbolism	When an object represents something conceptually
Pathetic fallacy	Feelings reflected in nature
Synecdoche	Part of an object stands for a whole. E.g. hired hands for workers
Motif	Recurrent image or symbol
Tricolon	Description using three words or phrases together
Dramatic effect	
Hyperbole	Exaggeration
Meiosis	Understatement

Verbal irony	Saying something but intending to mean the opposite
Juxtaposition	Placing two things together for the purpose of developing comparisons and contrasts
Parody	Conscious imitation for dramatic purpose
Oxymoron	Combination of contradictory words for dramatic effect
Accumulation	Listing of things to make a point or build an image
Visual techniques	
Vectors	The lines that draw us towards the salient image
Composition	What is in the frame
Framing	Tight framing, white space, shots and angles

Rule of thirds	Top third of frame empowered unless subverted
Lighting	Dramatic use of light
Chiaroscuro	Dramatic use of light and dark contrast
Canting	Tilted on an angle
Shot – close-up, medium, long, etc.	Framing and proximity to subject
Proxemics	Positioning of people in a frame
Body language	Gestures, facial expressions, etc.
Salience	The dominant image that our eyes are drawn to look at
Colour/hue	The symbolic use of colour to evoke a mood
Gaze	Direction of subject's eyes